CUSTOM NO LONGER RULES IT.

Variety Marks the Modish Wedding Frock Now.

The Bride of This Fall Will Deck Herself in Such Apparel as Suits Her Fancy -A Wide Choice for Her in Materials and Designs-It Is Smart to Have One Celor Scheme Throughout the Trousseau-A Victorian Gown the Thing for Receptions-The Going-Away Costume.

There is a sliding scale of good taste in fashions. One season it is the height of good form to be conventional in attire. Another season it is the eccentric or, at least,

reserved in dress. You must be picturesque to be fashionable. Especially is picturesqueness demanded of the autumn bride. Where, indeed, is the shy and gentle bride of sentimental verse? The fact is, she is the stout hearty mother of this season's bride, and has trained her daughter to understand that blushing is very bad form and that shyness is no longer in vogue.

Where, too, are the simple artless frocks of the brides of old? The high necked bodice, the long decorous tight sleeve, the nunlike throat, the stiff wooden outline of skirt-where are they and their sym-If you would know, they are in the trunk

up in the garret with mother's love letters and graduating essay on "True Womanliness" and wedding sprig of lavender and bergamot.

The bride of this fall will adorn her fine athletic body with such lovely apparel as suits her fancy. It will be picturesque, because that is to be smart.

It may have a high neck or a baby neck or a St. Cecilia neck, which is a full two inches low. Her sleeves will be elbow length or reach half way to the wrist or be Venetian, as seems most in harmony with her picturesque scheme. Any of the Louis styles may appear in her elaborate waist, and her skirt will be in Greek folds or in 1830

had the temerity to defy society by its indul- floating about in scant patterns, or daffodils or narcissus, or tulips, all looking as though painted with a real artist's joy.

Or Paris may suggest broché grenadine.

fine gauze embossed with flowers or scrolls in high relief and gold and silver lines, or chiffon with brocaded satin figures or silk illusion with pearl painted flowers or all white satin or silk and worn with veils of weblike illusion. A pretence of girlishness appears in this Paris bridal array, but there is much sophistication in elaborate trimmings, in chic finish and overcorseted

A lovely English bridal gown is of plain white satin combined with the sheerest liberty gauze and worn with pearls. The semi-princess model is draped across the bodice front into a suggestion of Greek intention, the graceful folds reaching the hem and showing a trimming of the Greek key border in fine hand embroidery of sill and pearls.

The rounded chemisette is of tucked gauze with an elaborate garniture of silk pas-

hips about the pointed bodice. It is very much trained, and at intervals in the shirring are bunches of orange blossoms embroidered with silk in high relief.

The space where the lace fichu crosses s filled with tucked broche chiffon, and there are bunches of embroidered flowers to adorn the bodice. Elbow sleeves end in old fashioned deep lace flounces.

The underskirt for this gown is of chiffon,

full and with a train, and the petticoat is

of the softest peau de soie silk, gored, not

full, and chiffon trimmed. One New York bride, an athlete, a wit, girl without fear and with boundless audacity, has the idea of wearing her illusion veil demurely over her sun-browned radiant face. "What is one illusion more or less?" she asked of the bridegroom elect. Her gown is also a bit of a tableau vivant

effect. It is quaint and old fashioned. The simple full petticoat of crepe de chine has a lace flounce or two, the bodice has lace revers, and a vest of lace and illusion. There is a very new, quite short, lines, foolishly, showily bouffant. In fact sementerie. Over the elbow sleeves is a tight sleeve-cap of lace with a series of

from the hem is a garland of mammoth Impératrice roses in various shades of pale and deep rose, of panne velvet and chiffon and pearls. They are caught together by tiny Boucher garlands of silver and pearl

The low out Victoria waist is just a crossing of strands of illusion, with a butterfly bow of rose panne and a wide girdle of the panne velvet embroidered in pearls and silver. A strand of illusion makes an open puff of a sleeve bordered at the shoulwith Boucher roses and held over the shoulder with a band of silver bead passementerie. Such simplicity with exquisite taste, such artlessness with dainty

oquetry is surely Victorian but in name. The going-away gown has come to



onsidered of importance second only to the oridal frock itself. It is growing more and more elaborate over here, especially in the fall, where the smartest weddings are at country places and the bride goes away, from the ceremony at least, in a motor car, in which a stunning gown is well displayed.

A beauty in the way of a going-away gown for a Tuxedo bride is a color scheme in the new copper shades, which are like nothing so much as glistening old copper pots in various shapes of oxidation. The coat would be a Directoire if it were

not quite original and unlike any actual period. It is long, below the knees, with circular fulness at the hem, and the waist is apparently fitted by clusters of decorative darts, the shoulders being fitted in the same fashion. The material, a heavy wool crepe in the

deepest copper red, is lined with dull copper pink in absolute harmony. The vest is brownish copper velvet, with old copper buttons, and the collar is of velvet of the richest of the copper shades. The sleeves belong to no period at all

They are a full mousquetaire style, with cavalier cuff at the elbow and double lace frills drooping to the loose, wrinkled gloves The hat is a reddish copper felt, the high



cavalier crown twisted about with silk in half a dozen copper shades ending in a rosette and with a pale copper tinted weeping aigrette starting from the crown

at the left. The skirt is full, long, with a Greek border n shirred silk, and lined to match the coat blouse, and deep yoke pointing down.
The sleeves reach almost to the elbows The variety of shades to be seen in the changing gleams of an old copper jar is the color scheme that at least one New York girl has selected for the dominant tones of her entire trousseau. They entirely control the construction of a beautiful Louis XV, afternoon reception gown.

The material is a soft corded silk in light and dark copper stripes. The skirt is full and untrimmed, and the smart Louis jacket opens over a variety of vests, one of a pale copper gauze with a ladder of tiny old fashioned bows, then a surplice vest of medium shade of copper velvet, and thirdly vest jabot of heavy Mechlin lace tinted n tone. There is a girdle of rusty metal hue finished with a huge silk rose of



they suggest a very popular model for dressy afternoon frocks. The cap is just a double frill of the gorgeous striped silk, worn over an undersleeve of the pale copNOVEL ASH RECEIVERS.

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in black and white or the new cocque roche

A reception gown for evening at-homes

or semi-formal dinners is a very close re-

production of the style of dress in vogue

at the time of the French Revolution, the

mode in which Charlotte Corday is pictured

looking through prison bars. It is ab-

It will be ideal in a printed crepe of pale

utterly plain, cut V shape with a fichu of

pale blue silk gauze, crossing over the bust

This blue costume would be very Par-

isian worn with a bunch of pale pink roses

of La France shade. It would also

be charming with a pale rose satin under-

skirt and white satin slippers with silver

Here is real picturesqueness with such

simplicity that there is not a trace of af-

fectation. It is not the self-conscious

picturesquedess that suggests the after-

math of amateur theatricals and that gives

you a bewildered feeling of having to search

One novelty in a fall trousseau, or rather

a return of a former novelty, is the dark

velvet Louis XV. jacket with a white or

pale colored skirt. For street the skirt is of cloth, and the blouse to match, or of

mousseline or chiffon. For the home or

theatre the skirt may be of grenadine,

chiffon, crepe or gauze, very full and long.

pant of the Louis styles, not much more than a bolero with a basque back, worn

over a blouse of gravish onion white mulle

and a vest of pale onion skin panne. The

buttons are of rose and gray enamel. There

is a plain Louis sleeve with the deep elbow

cuff and a short undersleeve of the mous-

finish of this very dressy Parisian coat.

seline. A high linen collar is the absurd

The skirt is plaited over the hip and

A garniture of rows of tiny bows, in gradu-

ated sizes, or matching, is a new fall trim-

ming for dressy thin frocks. It is a simple garniture, but novel and distinctive. At

exquisite costume for any elaborate highnecked function, showing this rather quaint

trimming, is of silk tulle voile in one of the

Very full to begin with, it has two rows of

shirring, then five five-inch flounces set on

from the hem up, with spaces of two inches between. The shirring gives a suggestion

of grace that the bouffant full skirts lack,

and also seems to indicate a tendency to

prevent the too hasty expansion of the

A very quaint surplice waist, with the usual V shaped vest, is of voile with the

girdle and shoulder revers of velvet of the

same shade. To get the very wide shoulder effect the upper quarter of the sleeves is cut as a part of the waist and shirred, then made to flare out in full circular flounces to the elbow. The bows, tiny old fashioned. flat, prim little affairs of reseda velvet. adorn the sleeve flounces. Three curve with the surplice as it crosses the bust,

and five in graduated sizes rest with meaningless neatness where the flounces join at

The vest of this reseda reception frock is of Chinese embroideries in gold and

white and water green silk, and the neck

color in England, even for going-away

gowns, and is the material selected by a New

York bride for her first afternoon tea after

her honeymoon. The full skirt is flounced

and tucked almost to the waist, and the

waist is fairly bouffant, with a tucked

and are of rose lace, with the roses done

A frill of silk and ruching of lace edges

the yoke. The sleeves have one deep puff,

over a fitted lining, so that they are left

loose at the lower edge, and can be made

elbow length at will. The girdle is of a

MARKET PARTIES IN ST. LOUIS

A New York Woman Intreduced to

Custom in the Fair City.

A New York woman who recently re-

turned from St. Louis, where she went to

see the world's fair, relates this experi-

"I staved with one of the old families."

she said, "and the first morning after my

arrival one of the young ladies of the family

asked me if I would like to join a market

asked me if I would like to join a market party.

"She saw that I was in the dark, and explained that in St. Louis it was an antebellum oustom for the mother of the family to do her own marketing. They still have the old fashioned markets there where you can buy anything for the table, from a chicken liver to a quarter of beef or a leg of mutton. The purchaser was always accompanied by her servant, who carried a huge basket, into which the articles were placed.

"My friend informed me that the old

custom was again in vogue in St. Louis, except that the daughters instead of the mothers now do the buying.

"Well, I submitted, of course, and we started. On the way we were joined by

others, and by the time we reached the market place the procession was a block

ong.
"I asked why they didn't telephone their

rders or have a boy call for them, as we do
in New York. They said that was obsolete
in St. Louis. They preferred to make their
own selections, the chief reason being
that it was a revival of a tradition, and
St. Louis revels in tradition.

And then, in this way they always knew
they their neighbors were sained to have

what their neighbors were going to have for dinner, so that if they were invited out they would know whether to accept

Boston Woman Witheringly Retorts.

From the Boston Record.

The bell rang both ends.

A woman wishing to get off a trolley thi

orning pulled the strap to stop the car.

"What did you ring both ends for?" asked the conductor.
"I want both ends to stop," was the wither-

lace is of carved green jade.

over in La France silk.

deep jacqueminot pink.

the back.

new very pale reseds green shades. The skirt is of the ultra 1830 variety.

very full, of the mousseline, without trim-

A very dark onion skin velvet is shown on this page in the most modern and flip-

heels and real lace stockings.

for a frame.

and knotted at the waist line in the back.

solutely simple and delightfully artistic.

or onion-skin shades.

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22 West Twenty-third Street, New York

the House Physicians of the Woodbury Der-

matological Institute are gratified to announce

They Are Made With Cigar Bands and Yacht Flags From Stationery.

Cigars had been brought to the party of diners. They had bands around them showing that the brand was a good one. Just as one of the men was about to remove the band on his cigar a girl in the party said:

"Please let me have that band, and don't blue with silver figures. The skirt is full but soft and trailing to the figure, never bouffant. The little bodice is pointed. tear it as you take it off." The band was removed carefully and handed to the applicant, and at the same time the donor asked what she wanted it

> "I'm making an ash receiver and decorating it with bands taken from imported cigars," she replied. "It's the latest fad. don't you know, and these bands do make such pretty decorations for the little trays." Then she went on to explain how the

secured. The glass is perfectly plain. Any pretty shape can be used. The bands are glued on the under side of the glass. One from a cigar that costs \$1 or more is used as the centre piece and others from cheaper cigars are arranged around it in an artistic manner until the

bands were used. A small glass dish is

others from cheaper cigars are arranged around it in an artistic manner until the whole glass is covered.

Over these bands a piece of red paper is pasted and the tray is finished. The gold and red bands show through the clear glass and you have a pretty ash receiver.

Girls are making them for their men friends and if a man is a heavy smoker he can think how much money has gone up in smoke every time he knocks the ash off his cigar into the tray.

Another fad just now is to collect the embossed flags that yachtsmen use on their stationery. These flags are in the colors of the yachtsman's private signal and of his club flags.

They are carefully cut out and pasted on the back of a glass dish just like the cigar bands and make very pretty decorations. The flags are also used to cover fans and yachtsmen this summer have been using

The flags are also used to cover fans and yachtsmen this summer have been using stationery more to give their girl friends flags than they have for letter writing. Some of the decorations are very elaborate. A yachtsman who belongs to several clubs will have the burgee of each club to which he belongs used on his letter paper. If his yacht is schooner rigged he will have all the club burgees strung on halliards on the foremast and his private signal flying from the mainmast.

BUTTERFLIES FOR THE SICK. A Woman's Innovation on the Plan of

Sending Flowers to Hospi Many people have sent flowers from heir summer gardens to the sick in the hospitals, but perhaps only one person has had the idea of sending a box of butterflies along with the flowers. The woman who had the idea tells enthusiastically of how it came to her.

"I was gathering flowers for my hospital box on a day when my garden seemed to be filled with butterflies. As I picked the flowers I often stopped in my work to

"As I stood holding a big bunch of sweet-"As I stood holding a big bunch of sweetpeas, a very gorgeous butterfly came hovering near it. I got so much pleasure watching him that it suddenly flashed into my
mind that the sick children would like to
watch him, too. So I caught him carefully
so as not to hurt his wings, and went indoors for a box to put him in. I realized
that a whole ward of children could not
watch one butterfly, so I caught a lot of
them.

them.
"The nurses told me that the children found great delight in watching the butter-fies float about from one bunch of flowers to another."

Discouragements to Divorce in France. From the Tatler. Despite their alleged laxity in matters A pale rose taffeta-for pink is the bridal

Despite their alleged laxity in matters of morality our French neighbors do more than we to discourage divorces. Here the divorces continues to use her injured husband's name so long as she does not marry again, but in France she must not do so or the Supreme Court will fine her £50.

A recent case advertised the existence of this law, to the great consternation of the American colony in Paris. As a Yankee paper delicately puts it, "several well-known women from the States are getting new cards printed in consequence." On the other hand, I believe, there is not the same publicity about a divorce in Paris that there is in London. People may have been "put assunder" for years before the world finds out anything about it.

His Greatest Grievance. His Greatest Grievance.

From the Atlanta Constitution.

"The Revences smashed my still into a thousand pieces," said the Georgia moonshiner.

"Too bad."

"Took me away from my wife an' thirteen children.

"Awful."

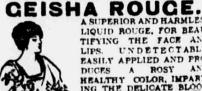
"You're right it was. But the crownin' cruelty wuz—it not only put me in jail, but ackchully took my fiddle from me!"

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the exaggerated that rules.

Just now it is very middle class to be It is an odd fact that we change our living ouff of gauze with a cap, slashed open at | graduated ruffles and puffs to the elbow

standards without altering our poetical I an actual swaving crinoline may hinder. deas. We still think of brides with drooping lids and blush mantled cheeks, who approach the altar with discreet retico and delicate grace. In reality the bride of the fall of 1904 is of a stout and sturdy type. She will swing up the aisle with a endid vigor of movement and will cheerily smile at a chum on the way to the dower laden rail. Her veil is purely decora-tive and traditional, and her lovely brown



akin is red from the constant caress of the suns of many seasons. Her blush wouldn't bow through this vivid natural hue if she

her fine cheerful stroll to meet the man she

She is sorry that the crinoline is too smart to be ignored in her trousseau. She prefers a fine free rapture of movement. Handicaps are not her idea of true sport. She would rather take fashions as she does

yachting, happily, without a sense of re-

But before all she must be fashionable She is picturesque not to be unusual, but to be fashionable. If her prejudice in fashion is English, her wedding frock will be of the heavier fabrics, brocaded satin or embossed silk, and her veil will be lace. Brussels, point d'Alençon, honiton or duchess. If she is French in her trousseau taste, she will incline to crèpe de chine in Japanese style, embroidered or printed with widely scattered designs of single old fashioned blossoms-egiantine, falling into patterns with leaves wind-drifted, or bachelors' buttom with gaunt stems and petals

the top, of satin with Greek embroidery and edged with passementerie. The veil of gauze illusion covers the

three yard long train. Like most of the modern veils, it is set on the back of the head, only the rosettes showing on either side of the puff of hair. Long white suède gloves and white suède slippers are worn. The pearl necklace is very valuable and very modern looking.

A second bridal gown, shown in the centre cut, is a combination of English and French ideas, or possibly a wholly original American one. The very bouffant dress is of the most delicate broché chiffon, a fairy fabric, and is made very full and elaborate, and the veil is the conventional British lace affair, Brussels, an heirloom, dull ivory from age, and priceless.



The skirt is a modified 1830 model and the

a very Parisian novelty among the new Then there is a garland of artificial orange



blossoms on the girdle. A wreath of orange blossoms is to crown the soft, drooping veil For reception wear it is necessary to have at least one Victorian gown, and if a girl can look pretty in spite of suggesting a print of Queen Victoria in all the hevday of her girlish plainness, she has indeed charm enough to be able to face matrimonial adventure with perfect calm. But the original tub-shaped gown can be simplified and idealized into a garment not wholly calculated to connect instantly with a shudder

One girl who has heard of the fad for pale pink in the fall trousseau has designed for herself a Victorian gown that is like one of those old prints done over by Christy. The widely flottant skirt is of the palest

bodice a simplified Marie Antoinette idea.

It has groups of shirring, with a full Brussels lace flounce at the foot, and is fulled at the over the voluminous folds about a foot mode, that could be beautifully carried out ing retort.